جامعة الموصل
كلية التربية للعلوم الانسانية
قسم اللغة العربية

عمود الشعر في الخطاب النقدي العربي الحديث

محمد لقمان زكي حسن

رسالة ماجستير
اللغة العربية/ الأدب العربي

بإشراف
الأستاذ
الدكتور إبراهيم محمد محمود

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المستخلص

تناولت الرسالة عمود الشعر في الخطاب النقدي العربي الحديث ، وقد تطرقت الدراسة الى قضية النقد الكبرى المتعارف عليها بعمود الشعر، وقد جاءت في فصلين وتمهيد ووقفت على اهم أسباب نشأة عمود الشعر والخلاف الكبير الحاصل في اثبات نشأة عمود الشعر وبدايته.

وتهدف الرسالة الى بناء تصور نقدي كامل عند القارئ حول قضية عمود الشعر بدءً من نشأتها وصولاً الى المعايير السبعة التي ارتضاها المرزوقي لعمود الشعر، وكل ذلك كان بمنظور نقدي حديث.

Abstract

In The Name of Allah Most Gracious Most Merciful

Praise be to God, praise that has no limits, and thanks be to God secretly and openly, praise be to God until praise reaches its end, praise be to God who cherished Arabic with the Holy Qur'an, and may God's blessings and peace be upon the illiterate and beloved Prophet of high rank and greatness, the most eloquent of those who uttered adversity Muhammad al-Adnan, and upon his family and companions who are vain and radiant, and peace be upon him abundantly.

God Almighty destined that this critical research of mine would be ((the pillar of poetry in modern critical Arabic discourse)) and that was what my almighty supervisor decided. (Professor Dr. Ibrahim Al-Hamdani,) may God Almighty always benefit him, protect him and take care of him of utmost importance to the major issue of criticism that is known as the pillar of poetry. That is because the poetic pillar is the backbone of Arabic criticism, especially ancient. and new in general, according to his standards, poems are organized. Through him, he adopted the critical issues that show the good of poetry from its bad. It is printed by a manufacturer, and if it were not for him, things would have been mixed up, rumors would have multiplied, and opinions would have diverged.

And everyone who came and went gave their part in it. Poets no longer have a basic document from which they base their poems. For this reason, the ancient critics hastened to extract ingredients for poetry.

And fixed rules that were previously emulated by poets, critics, and scholars, and little by little, the standards of poetry grew over time until Al-Marzouqi came and established them in seven chapters that included what is called the pillar of poetry, who adheres to his poetry to the elements of the pillar is

considered a printed poet, while the one whose departure was clear from it is considered by the critic as a manufactured poet.

It is not hidden from the scholars the difficulty of delving into the depths of Arabic criticism in general, and the old one in particular, because of the many ramifications it contains, difficult terminology, and extensive phrases.

In order to understand the aspects of the subject of my research, its ramifications, and its terminology, and to have the right to say about it, I started it on the origins of the poetry column, and the research consisted of two chapters, the first of which was about the ancient and the modern and their relationship to the poetry column.

The second includes the elements of the poetic column, or what the critics have termed as the chapters, criteria, or elements of the poetic column.

In order for the scientific material to become in my possession, and to possess the tools of my research, I began to familiarize myself with the modern critics who have gone around in the field of the pillar of poetry.

And with valuable guidance from my honorable supervisor, I decided to select the seven most important critical books related to the subject of my research.

I made them essential sources in my desired study, and the book of the critic Walid Katsav in particular, because of his long experience in this field, and his critical and important insights. And it was my deed in its entirety, written between the two covers of this critical research, to mention in each chapter of the research, especially with regard to the broad first and second chapters, What each of the seven modern critics said about the aspect I am talking about. Then I will summarize what came to each of them, and perhaps mention what they met about in terms of ideas and what they differed on. I sometimes refer the opinions of some of them, whether in agreement or disagreement, to what was stated by the critic Butcher. I often share the opinion of the critics, confirming it at the time. But when I disagree with them, I resort to justifying what I thought so as not to pass judgment on their minds. And after finishing what he meant to

the critic, I used to make a general comment on what he had, and perhaps I would mention what he had, and what is taken upon him in it. It should be noted that the nature of the research that I study required me to repeat some ideas, opinions and evidence, especially among the ancient critics, which contributed directly to the lengthening of the research. And after I was about to finish my research, I saw my tongue saying: The best of what I reaped from it, and the softest fruit that fell on me as a result of it, is my stay for long months, during which I simulate critical, sharp, and captivating souls. Nothing more beautiful! Isn't it better!? At the end of this critical end, I cannot help but thank God, may He be exalted, for what has pleased me to contribute to the service of the language of the Holy Qur'an, and in such matters let the competitors compete. If I was correct in this humble scientific endeavor, then by His grace, grace and generosity, and if I sometimes deviated from what was right, then it is enough for me that I made the effort, sincere intention, and the amount of the same excuse as successful?!

University of Mosul
College of Education for Human Sciences
Department of Arabic Language

The poetry Column in Modern Critical Arabic Discourse

Muhammad Luqman Zaki Hasan

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Supervised by the Prpfessor
Dr. Ibrahim Muhammad Mahmoud

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